

Non conturbetur cor vestrum (1st setting)

Edited by Jason Smart

John Sheppard (d.1558)

3 rulers of the choir

Non _____ con - tur - be - tur

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

cor ve - - - - -

cor ve - - - - -

cor ve - - - - -

cor ve - - - - -

cor ve -

4

cor _____ ve - - - - -

- - - - - strum, e - go va -

- - - - - strum,

cor ve - - - - -

- - - - - strum, e - go va - do ad

- - - - - strum, e - go

9

- strum, e - - - go

- - - - do ad Pa - - - -

8 e - go va - do ad Pa - - - trem, e - go va - do

- - - - strum, e - go va - do ad Pa - - - -

Pa - trem, e - go va - do ad Pa - - - - trem, e - go

va - do ad Pa - trem, e - go va -

14

va - do ad Pa -

- - - - trem, ad Pa - - - -

8 ad Pa - - - - trem, ad Pa -

va - do ad Pa - - - - trem, ad

- do ad Pa - - - - trem,

19

- - - - trem: _____ et dum as - sum - ptus

- trem: et dum as - sum-ptus fu - e - ro, _____

8 - trem, ad Pa - trem: et dum as - sum-ptus fu - e-ro, _____

8 - trem, ad Pa - trem, ad Pa - trem, ad Pa - trem: et dum as - sum-ptus

Pa - trem: et dum as - sum-ptus fu - e-ro _____

ad Pa - trem:

24

fu - e - ro _____ a vo - - - - -

et dum as - sum - ptus fu - e - ro a vo - - - - -

8 _____ et dum as - sum-ptus fu - e - ro a vo - bis,

8 fu - e-ro _____ a vo -

_____ et dum as - sum-ptus fu - e - ro a vo -

et dum as - sum-ptus fu - e - ro a vo - - - -

29

- - - - - bis mit - tam
 - - - - - bis mit-tam vo - bis, al - le - lu -
 a vo - - - - - bis mit-tam vo - bis,
 - - - - - bis mit-tam vo - bis, al - le - lu - ia,
 - - - - - bis, a vo - - - - - bis
 - - - - - bis mit - tam

34

vo - bis, al - le - lu - ia,
 - - ia, al - le - lu - ia, mit - tam vo - bis, al - le - lu -
 al - le - lu - ia, al - le - lu - ia, mit - tam vo - bis, al - le - lu -
 mit - tam vo - bis, al - le - lu - ia, al - le - lu -
 mit-tam vo - bis, al - le - lu - ia, al - le - lu - ia, al - le - lu -
 vo - bis, al - le - lu - ia, al - le - lu - ia, al - le - lu -

39

A

— spi - ri - tum ve - ri - ta -
 - ia, spi - ri - tum ve - ri - ta - tis,
 - ia, spi - ri - tum ve - ri - ta -
 - ia, spi - ri - tum ve - ri - ta -
 - ia, spi - ri - tum ve - ri - ta - tis, spi - ri - tum
 - ia, spi - ri - tum ve - ri - ta - tis, spi -

44

- tis,
 — spi - ri - tum ve - ri - ta - tis, et
 - tis, spi - ri - tum ve - ri - ta -
 - tis, spi - ri - tum ve - ri -
 ve - ri - ta - tis, spi - ri - tum ve - ri - ta -
 - ri - tum ve - ri - ta - tis, spi - ri - tum

49

et gau - de - - - - -

gau - de - bit cor ve - - - - -

- tis, et gau - de - bit cor ve - strum,

- ta - - - - - tis, et gau - de - bit cor

- - - - - tis, et gau - de - bit cor ve - - - - -

ve - ri - ta - - - - - tis, et gau -

54

- - bit cor

- - - - - strum, et gau - de -

et gau - de - bit cor ve - strum, et gau - de - bit cor ve -

ve - strum, cor ve - strum, et gau - de - bit cor ve -

- strum, cor ve - strum, et gau - de - bit cor ve - strum,

- de - bit cor ve - strum, et gau - de -

69

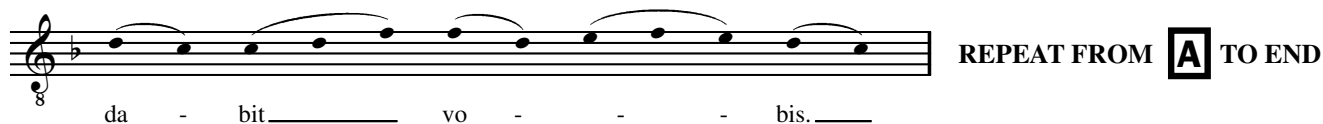
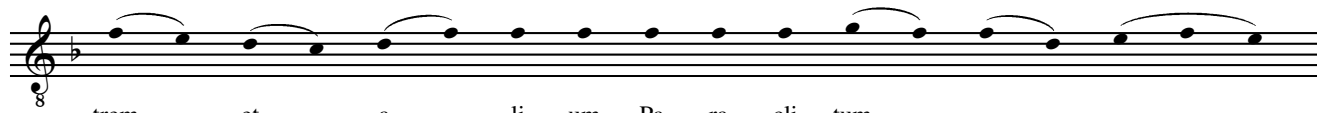
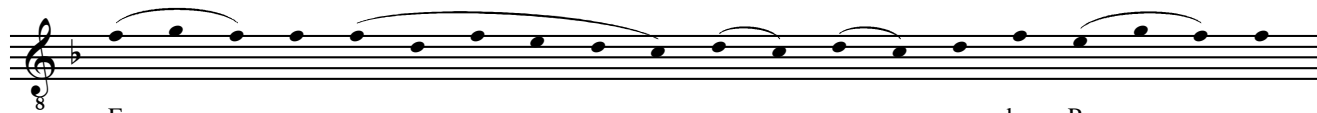
- - - - - lu -
 - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
 - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
 - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

75

END

- - - - ia.
 al - le - lu - ia, al - le - lu - - - - ia.
 - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

1st TIME

3 rulers of the choir

2nd TIME

3 rulers of the choir

Translation

Let not your heart be troubled. I go unto the Father, and when I am taken from you I will send unto you, alleluia, the spirit of truth and your heart shall rejoice. Alleluia.

Ÿ I will pray the Father, and he shall give you another comforter:

the spirit of truth and your heart shall rejoice. Alleluia.

Ÿ Glory be to the Father, and to the Son, and to the Holy Ghost.

Alleluia.

(Responsum *loosely based on John 14, vv. 1, 17 and John 16, v. 22; first verse from John 14, v.16.*)

Liturgical Function

In the Use of Sarum, *Non conturbetur* was the respond at First Vespers on the Feast of the Ascension, the third respond at Matins on the Saturday after the Ascension, the respond at First Vespers on the octave of the Ascension and the first respond at Matins on the Saturday before Whitsunday. Sheppard's setting was probably sung only on Ascension Day.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign $\overline{\quad}$.

Repeat signs in the underlay have been expanded using italicised text.

The lost Tenor part has been reconstructed by the editor and is printed in small notation.

Sources

Polyphony: Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(M)	no.94	header above first stave:	m ^r shepperde
			at end:	m ^r shepperde.
980	(Ct1)	no.94	at end:	m ^r shepperde.
981	(Ct2)	no.94	at end:	m ^r shepperde.
982	(Tr)	no.94	at end:	m ^r shepperde.
983	(B)	no.94	index heading:	m ^r : shepperde: 6: voc:
			at end:	m ^r shepperde.

Plainsong: *Antiphonarij ad sum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), f.248 of the Temporale.

Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ²D = second note D in the bar.

Accidentals

32 Tr \natural for E / 34 Ct1 \natural for A / 43 Ct1 \flat for B / 53 M \flat for B / 57 Tr \natural for E; Ct1 \sharp for C / 78 Ct2 \natural for E /

Underlay

The underlay of the Tr has been adjusted to agree with the 1519 antiphonal. / 5 Tr *ve-* below F (not in 7), (11) *-strum* below ²D (not in 9), (13) *-go* below F; 5 M *ve-* below D (not in 1) / 8 Ct2 *ve-* below D (not in 2) / 13 M *-trem* below A, (14) *ad Pa-* below D¹C / 27 M *-ro* below C, (28) *a* below D, (29) *vo-* below E (none of these in 26) / 38 M slur for BG / 48–53 M



63 B slur for ¹GC / 64 Tr *-strum* below D (not in 62) / 65–end Tr

